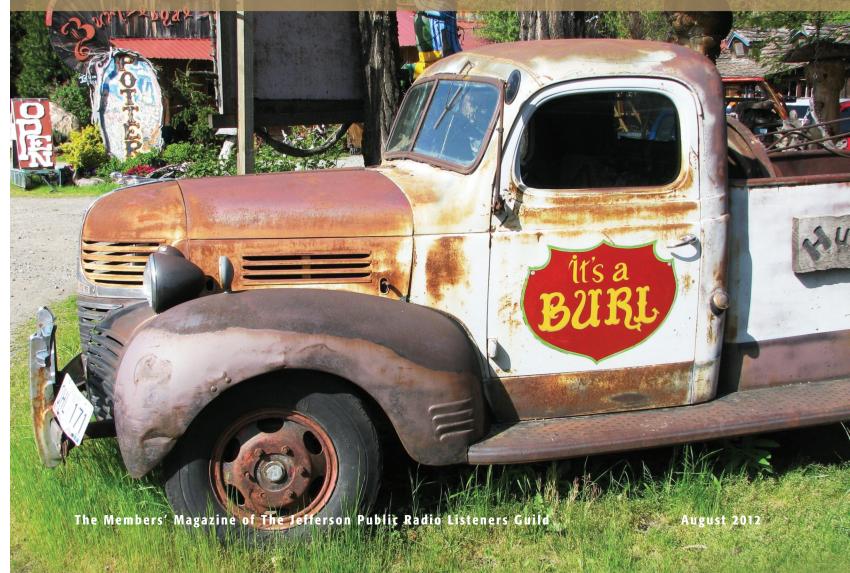


more than caves the ROAD TO CAVE JUNCTION



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The Historic McDonald Theatre in Eugene, OR presents a comedy concert featuring Greg Proops on August 10 (see *Artscene* for details).



The Museum at Turtle Bay Exploration Park in Redding, CA presents Chocolate: The Exhibition thru September 9.



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ON THE COVER

Big cats, Burl and more, Cave Junction is certainly worth the trip.

BURL PHOTO: ANGELA DECKER.
AMUR LEOPARD PHOTO: ISTOCKPHOTO © EDUARD KYSLYNSKYY.

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By Angela Decker

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Pianist Kathryn Goodson is one of the musicians featured this year as Music by the Mountain celebrates its 8th year (see *Spotlight* for details).



On August 11 the Pistol River Concert Association presents Blackberry Bushes, a Contemporary String band from Olympia, WA (see *Artscene* for details).

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Colleen Pyke is a long time volunteer and supporter of Jefferson Public Radio.

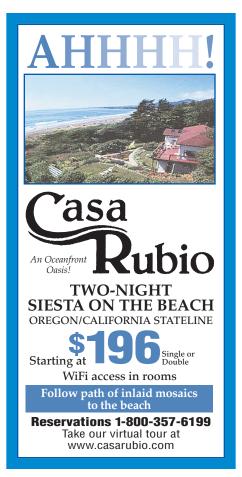
She worked for JPR for over 13 years, as host of *Open Air* and in the Development Department. Colleen volunteers for EVERY fund drive, so you'll find her a familiar voice.

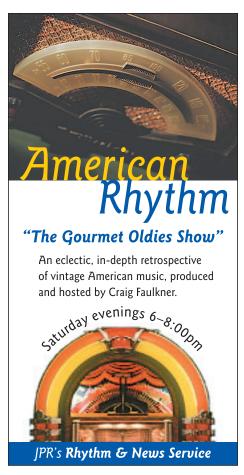
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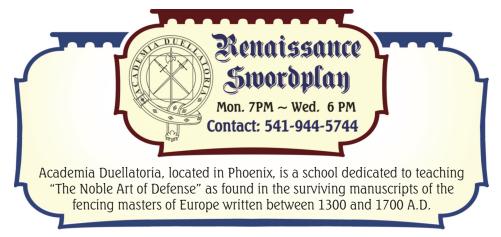
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Tuned In

Paul Westhelle

Moving Forward

In my view, this conflict

has taken on a life of its

own due in large part to a

lack of adequate

information as well as a

lack of understanding by

both parties about how

JPR's many inter-related

parts operate together.

he dispute between the JPR Foundation (JPRF) and Southern Oregon University (SOU) over how JPR should be organized and governed has been front and center in recent weeks. The current status of the conflict is that a 90-day "cooling off period" has been brokered by Oregon Governor John Kitzhaber's office during which

a second round of mediation between the two parties will be conducted with the goal of finding common ground and developing solutions to the disagreement. In my view, this conflict has taken on a life of its own due in large part to a lack of adequate information as well as a lack of understanding by both parties about how JPR's many inter-related parts operate together.

Controversial audit opinions combined with proposed bylaw changes by the Foundation and corresponding threats of personal lawsuits by SOU have exacerbated this problem, eroding trust between the organizations and hampering their ability to effectively communicate.

To get negotiations back on track, leaders of both SOU and the JPR Foundation recently have taken significant steps to attain a better understanding of how JPR as a "department" of SOU and the JPR Foundation, the non-profit group founded to help JPR, have been built over the years, how they work together on a daily basis to support each other and how future structures can be developed that will enable JPR to flourish and serve the region. I believe the basis for all discussions moving forward should:

Acknowledge the valuable partnership that has existed for over four decades between SOU and the citizen leaders who represent JPR's listeners to create one of the most accomplished public radio networks in the nation.

Create a governing framework that features transparency, accountability for decisions and operational efficiency while encouraging a culture that attracts inspired leaders and staff.

Establish clear, well-defined organizational relationships between JPR and the innovative projects it has spawned (like

Redding's Cascade Theatre, Medford's Holly Theatre and the proposed Jefferson Square Development) giving them the best opportunity to succeed.

Honor the traditions on which JPR has been built yet focus on JPR's future strategic opportunities and challenges in a changing media environment.

Despite the very emotionally-charged tone this

dispute has taken in recent weeks, there is a burgeoning desire on the part of both SOU and the JPR Foundation to recognize their common purpose and work toward finding solutions. During the coming weeks, both JPRF and SOU leaders should come together to openly explore the strengths and weaknesses of various organizational options with the goal of reaching a consensus on the best way to move forward. If we engage in this process with the goal of creating great institutions that are built to serve the public and are able to avoid the "winner/loser" paradigm that has been an unfortunate by-product of the current debate, I believe we can all emerge recommitted to a positive vision for public service with the tools necessary to make that vision a reality.

Paul Westhelle, Interim Executive Director



more than caves the ROAD TO CAVE JUNCTION

Article and photos by Angela Decker

ost people planning a trip to Cave Junction are on their way to explore the amazing Oregon Caves National Monument, the town's main claim to fame. To be sure, the caves are well worth the trip, but there's plenty more family fun to be had on the road to Cave Junction. A wacky world of twisted wood and shimmering stones await the curious, and carnivores are welcome.

On summer weekends, my two sons, who are 7 and 9-years old, often request a road trip to Cave Junction. Their favorite destination isn't the caves, but rather the Great Cats World Park just south of town. The cat park is fantastic and educational, but half of what makes a day trip fun (as many wise children will attest) is the journey, not the destination. The stops we make

on the way to the cat park are arguably just as enjoyable.

To reach Cave Junction, it is perfectly fine to hop on Interstate 5 and speed to exit 55, then ride the Redwood Highway (US-199) west toward the coast. But for a leisurely trip, we prefer the back roads. From exit 11, follow Route 99 north through Ashland, Talent, and Phoenix, then hang a left on Old Stage Road toward historic Jacksonville. Rolling past orchards, lush hills and small farms is lovely. Passing straight through Jacksonville, we continue on Route 238 through the lovely Applegate valley and follow the course of the Applegate River all the way to Wilderville, where we pick up the Redwood Highway west of Grants Pass. The scenic drive is long enough to enjoy the best of Southern Oregon's natural beauty, yet short enough that kids don't tire of the license-plate game.

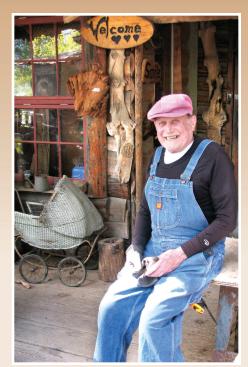
'It's a Burl'

Just north of Cave Junction on US-199, one enters the blink-and-you-miss-it town of Kerby. Also known as Kerbyville, the town came into existence in the 1850's and was briefly the Josephine county seat. Although more than 400 living souls call the unincorporated community of Kerby home, it is often listed in tourist guides as a ghost town because of the number of historic buildings left from its days as a gold-mining town.

On our first trip to Cave Junction, I was describing to the boys a bit of Kerby's storied past. Not exactly rapt by my history lesson, they perked up the minute they heard



The Dr. Seuss-ian buildings that populate the property inspire a sense of wonder in the young and old alike.



Chief Burl Officer, Harvey Shinerock.

the term "ghost town." Eyes wide as we rounded a little bend along the wooded highway, they shrieked a bit when we pulled up to our first stop, the 'It's a Burl' wood gallery, and gaped at the surreal landscape before them.

Calling 'It's a Burl' a wood gallery doesn't come close to describing it. It's more of a magical wooded playground for kids of all ages, and possibly gnomes and fairies, too, with a spooky scarecrow, towering tree-houses, a tall fountain of foaming purple water, and all kinds of crazy junk art made of wood scraps and found objects.

I've brought friends, relatives and loads of kids up to Kerby and I don't think any of the kids have actually made it inside the gallery. They are usually too busy playing in one of the 3 ornate tree houses perched in the broad-leaf trees. To be honest, it takes awhile for the adults to make it inside as well. It's not uncommon to find woodworkers at their craft in the yard and it's easy to lose track of time while watching them work. There's a lot to see, so allow plenty of time to take it all in.

Inside the Dr. Seuss-ian buildings, one finds room after room of gorgeous pieces, one-of-a-kind furniture and polished carvings. After all the kitsch and oddity of the yard outside, it is stunning to be greeted with such refinement. At the entrance to one gallery is a sublime maple wood carving of a lithe young woman rising up from

Calling 'It's a Burl' a wood gallery doesn't come close to describing it.

a wooden base. The afternoon sun briefly hits the carving when the front door is opened and the smooth statue appears lit from within by a warm glow. Called "Eva," the creation is by a young Polish artist named Robert Dudi who created it in honor of the gallery-owner's daughter. Visitors pause for a moment to admire its beauty before they move on to peruse chairs, mirror frames, clocks, and more, all carved from local wood burl.

'It's a Burl' was opened by Harvey Shinerock and his wife, Joy, in 1987 in what was once the old Kerby post office. After the building burned in 1995, they rebuilt most of it, and added a newer adjacent building with more wood art, pottery, and paintings, all by local artists, including Shinerock himself. Though he mostly carves wood these days, Shinerock still paints when he gets a chance, and a number of his Dali-esque seascapes hang in a secluded back room.

"I like to hold onto the burl awhile, wait and see what it wants to be," said Shinerock. He picks up a piece of raw wood. "This one is a chicken." Indeed, its shape does suggest a chicken. He takes me to a shelf and points



In every piece of burl, there is a personality waiting to be discovered.

out several other burl pieces in various shapes and sizes. "These are all future cribbage boards, elephants, birds and dragons," he said. "I need to start working on them, but I keep procrastinating. I'm almost 80 so I better get on it," he added.

Back outside, Terry Kamp, a visitor from Eureka, California, stands in the shade of an ancient oak to take one last look around before heading to his car. "This is the best burl place I've ever seen, and I've seen a lot of



Budding geologists are riveted at Hampton's Rock Shop.

"Josephinite is found in meteorites, but this area is the only place on earth where people can find it."



The extensive variety of rocks, fossils, and gems keeps visitors busy for hours.

them," he said, adding, "It's also the strangest and the most awesome."

'It's a Burl' is located at 24025 Redwood Highway in Kerby. For information call (541) 592-2141 or visit www.itsaburl.com.

Hampton's Rock Shop

Across the road and less than a 1/2 mile south from 'It's a Burl' is Hampton's Rock Shop, a mandatory stop for rock and gem lovers. My 9-year old is a budding geologist and, to be honest, I never would have stopped here had he not insisted. Housed in a converted 1940's church (it seems nearly every building in Kerby was once something else), Hampton's is a full-service lapidary specializing in cutting and polishing rocks and gems. The store also offers jewelry, settings, and a jaw-dropping array of semi-precious gemstones, rocks, fossils, and beads. Both kids were in rock heaven. The store's owner, Gabrielle Hampton, was rich with knowledge and happy to answer their many questions.

While many travelers come to the area for camping, Hampton points out that the region is also a hot spot for geologists. "We get a lot of geologists because of the large deposits of serpentine and peridotite here," she said. The Klamath-Siskiyous is a unique bio-region stretching from the California Border and along the mountain ranges of southern Oregon. In addition to the wild rivers, jagged mountains and a diverse number of plant and animal species, this part of Oregon is a geological treasure trove. The largest block of exposed peridotite in the world lies west of Cave Junction. Hampton says many visitors come to the area to look for serpentine rock, a sort of byproduct of the pressurized peridotite. Serpentine gets its name from its mottled olive green color and often waxy luster. Polished, it can be beautifully similar to jade.

In less than 15 minutes in Hampton's Rock shop, I learned more about rocks than I ever thought possible. Hampton is enthusiastic about both her store and the rich supply of minerals and rocks in the valley. While the kids are marveling at a display of fossils and arrowheads, she calls them over to show them a rocky attraction native to the Cave Junction area, Josephinite. Another by-product of peridotite, it's found in the Illinois River. "Some people think the rock is extraterrestrial," she said. Both boys are visibly intrigued. "Josephinite is found in meteorites, but this area is the only place on earth where people can find it." I handle a polished nugget. It has a silvery, red patina and looks as if it would be perfectly comfortable in outer space.

After much more shopping around, it is time to go. I buy a few tiger's eye stones for a friend. As we start out the door, Hampton calls us back and hands each boy a geode. "We try to get kids interested in rocks, so all the kids who come here get a free geode they can crack open," she said. We thank her and they clutch their geodes reverently while we walk to the car. Later, my oldest

announces that he is definitely, for sure, going to be a geologist when he grows up.

Hampton's Rock shop is located at 194 Finch Road (at the Redwood Hwy.) in Kerby. For information call (541) 592-2800.

Taylor's Sausage

From Hampton's, it's only 2 more miles into town, which is good because we're ready for lunch. Taylor's Sausage Country Store & Restaurant is the only place my family and I eat when we visit Cave Junction. The combination general store, meat market and deli is a little hunk of heaven for meat lovers, a carnivore's paradise. In the center of the store, cold cases are filled with a variety of fresh meats and house-smoked delicacies like ham, hot dogs, bacon and more. Lining the walls are freezers full of sausage made from chicken, turkey, ham, beef, pork, and game. Dried meats rest in a case near the deli where a young man offers up samples of jalapeño-laced jerky. It's wall-to-wall meat, and my kids are mesmerized.

A visiting couple marvels at the dizzying array of smoked meats. They are Lura and Brent Kenney from Yreka. The two are traveling up to the caves, but want a bite to eat. "There was a place like this where I lived in Texas," said Brent. "Family businesses like this are the best. We always stop here and get some sausage to take home, too." His wife Lura says she's mostly a vegetarian, "but I go off the rails when we come



Jefferson Almanac

Don Kahle

A Simple Recipe: Sundays at Six

Our neighborhood is just

like yours, filled with busy,

timid people. We don't

dislike our neighbors. But

we secretly fear they may

dislike us.

xcept for casserole recipes, I don't often look to the editors of Parade Magazine for inspiration. I thumb through it most Sundays as quickly as I can. I would ignore it altogether, but I can't bear to waste any part of my newspaper. Come to think of it,

that's probably also why I find casseroles so satisfying. I admire new ways of using little bits of leftovers that otherwise would have gone to waste.

In May, Parade Magazine's cover story featured clever and innovative housing designs. The editors rounded out the issue by gathering heartwarming stories of people meeting

their neighbors. One of those sidebars caught my eye.

A neighborhood in Columbus, Ohio has an informal program they call "Wednesdays on the Porch." A different resident each week hosts a potluck for the neighborhood from their front porch.

After eight years, 75 different participating families, and more than 130 porch parties, Doug Motz described his brainchild this way: "It's a time for sharing — opinions on new restaurants, how to find good painters and home-repair people. And the nice thing is, the hosts don't have to worry about cleaning up inside."

Last month, I found myself beside one of my neighbors in a day-long meeting focused on building a deeper sense of community in Eugene. He and I agreed to start our version of a roaming neighborhood potluck — Sundays at Six.

We're inviting anyone who lives on our small stretch of road between two Dari Marts, about a block and a half long. I'm hosting this Sunday, my neighbor and his wife will host the following Sunday, and we'll see what happens after that. Ice and

charcoal are all we're providing, plus maybe a table or two. Since everyone attending will have come from very nearby, each of us will bring our own chairs and drinks and utensils. We're not promising even bathroom privileges.

Our block has a mix of young families and retirees, renters and owners, bicyclists and SUV-drivers. If we were a recipe, we'd boast a wild array of flavors. But we don't really mix. I hope Sundays at Six will stir things up.

"Six weeks is all you get," my brother Bill insists. "If you haven't had a new neighbor over at least

twice in the first six weeks, there's no hope. After that, somebody could always ask what took you so long — why now?" He lives in the south, where social rules are more rigid and less spoken, but his point still holds. We want to make it easier to connect with neighbors, long after that six-week grace period has expired.

Our neighborhood is just like yours, filled with busy, timid people. We don't dislike our neighbors. But we secretly fear they may dislike us.

So all we're sharing is our front yards, something we already share with anyone who passes by. I've donated a small Weber grill that has been painted gold, with bold lettering announcing "PARTY." The grill will travel to front yard of the next Sunday's host, as a subtle sign. Neighbors can simply walk down the block and look for the distinctive golden grill.

We hope that good things will follow naturally — borrowing a cup of sugar, carpooling to an event, sharing garden bounty, watching a neighbor's house while they're away.

Don't confuse our hopes with an agenda. In fact, we've agreed that Sundays

at Six may spawn but must itself never become so organized that it requires maintenance, governance and leadership. Whoever hosts this Sunday gets to choose who will host next Sunday, but that's the extent of the structure.

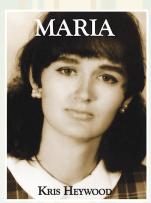
If somebody brings a croquet set, maybe we'll have a game. If somebody wants to play music, others may choose to listen. If we learn that one neighbor makes the best mustard, more of us might start bringing bratwursts.

It will be whatever we decide to make it, except without anyone doing the actual deciding.

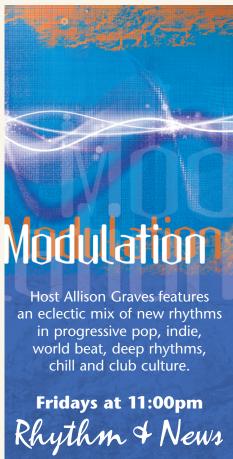
As with any good casserole recipe, the whole will become greater than its parts. If my neighbors and I concoct something tasty and distinctive from all the ingredients we have close at hand, I'll admit it started with something I clipped from Parade Magazine.

Don Kahle (fridays@dksez.com) is executive director for the local chapter of American Institute of Architects. He writes a weekly column for *The Register-Guard* and blogs. Look for an amazing recipe for Savory Ginger Rosemary Squares. He clipped it from a newspaper.

n the Munich of 1960, MARIA doesn't fit into her time and doesn't know her place. In an era when a daughter has no rights but the right to be obedient, she wants to belong to herself, be free, and find someone to love. If she can't have these precious things in her world she will look for them in another, and nothing and no one can stop her, because a fifteenyear-old girl is a force of nature that cannot be denied.



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Theater and the Arts

Molly Tinsley

A Timely Henry V

Faced with the traditional

choice of perspectives on

the play—war as noble

challenge or war as costly

political scam-director

Joseph Haj embraces both.

fter more than a decade of conflict in Afghanistan and Iraq, we've become enured to war, our energy and idealism numbed for either active protest or support. We have learned one lesson through it all however: to distinguish corrupt policy and inept strategy from the men and women carrying out the orders in the combat zones. The OSF production this season of Shakespeare's war play, Henry V, is thus stunningly appropriate.

Faced with the traditional choice of perspectives on the play-war as noble challenge or war as costly political scam-director Joseph Haj embraces both. As the action unfolds in the Elizabethan Theatre, it exposes the devious *policy* that prods the newly crowned Henry

into resuming war with France. But it also induces respect for the boots-on-the-ground process of waging war, which probes and expands human capacities. The overall picture Haj creates is monochromatic and austere, with an explosive, emotionally colorful hero in its midst.

The nefarious policy that leads Henry (John Tufts) to take up arms against France smacks of the private interests and distortions that lured the U.S. into Iraq. The Archbishop of Canterbury (Richard Howard) fears a new law that will strip the clergy of half its assets and thus seeks a distraction from its passage. He delineates for the young king a lengthy, abstruse claim he could make to the French throne, then offers him a large sum of money to go pursue it. Henry doesn't refuse.

The royal motivation is inchoate at first-in fact Tufts' Henry seems to be working hard to look fearsome, squared away, and kingly. He finally gives in to laughter at the hairsplitting disquisition of the Archbishop. Maybe the young man goes along because he wants to outdo his father; maybe he wants to get back at the Dauphin for sending him a chest of tennis balls. Maybe he could use the money. Maybe he just wants to be taken seriously as fearsome and squared away, and what better theatre than war? But once caught up in the reality of the campaign, it becomes a crucible for his transformation.

All his fierce posturing and speechifying has been a charade, compared to the responsibilities of leadership and the im-

> minence of danger, deprivation, and death. It's an evolving Henry who visits his troops outside the walls of Harfleur, dispensing encouraging touches, though his rallying speech still rings with rhetorical belligerence. By the time he later dons a cloak to disguise his

status and walk among his soldiers before the Battle of Agincourt, he is a humbler, wiser man. He sees himself through their eves and feels the mortal bond he shares with them. Tufts breaks the Saint Crispin's day set-piece with a long beat: having proclaimed that fewer soldiers mean more opportunities for honor, he awaits an affirmation from his men, who remain frightened and silent. He delivers the second half of the speech with a different vigor, calling upon them as his "band of brothers," thereby spurring them to buck the odds and attack the French.

Early in the play Henry boasts that he now holds his passions in check like prisoners. He is alluding of course to his delinguent youth with Falstaff and crew, and it becomes one of his unpleasant duties to prove he is finished with them. Although the sidebar death of Falstaff isn't even reported to the King, Henry is made directly responsible for the deaths of his erstwhile cronies, Bardolph and Nym, ordering their execution for looting. In fact, Haj has Henry personally garrote the former before our eyes, then lay his corpse gently down. Though a disturbing moment, it acknowledges another face of a responsible leader. We've witnessed the alternative in Iraq, where the Bush administration's cronies at Halliburton profiteered to their heart's content.

As Henry sheds the misrule of his past, the foil ever-present in the French Dauphin (Daisuke Tsuji) caps our sympathies for the young English king. As in so many productions of this play, the French are cast as creatures from a different, comic book universe. Before the great muddy battle, they natter incomprehensibly on the upper stage, garbed in pristine white with blue touches, while below the miserable English huddle in the rain, and Henry prays and empathizes with them anonymously. Maybe if the French were presented as more worthy opponents, the final battle figures would inspire more awe.

Midway through the play, we meet Katherine (Brooke Parks), the French princess, learning English from her attendant (Judith Marie Bergan, in polished cameo). Haj stages this frothy, perfectly inflected scene in her bubble bath, suitable both to its levity and to her vulnerability as the partial spoils of war. The spirit of comedy returns to usurp the end, where the difficulties of communication between the English and French take the shape of two lovers trying verbally to woo. And just as Henry once breached the walls of Harfleur, he holds himself to plain speaking and brings the language barrier down.

The policy grounds for invading France may have been spurious; Henry's expanding mastery of waging war and his growth as a leader are not. The paradox is that the more Tufts' Henry evinces humility, the more kingly he becomes. He learns to subordinate his personal feelings, his own good to the good of a group; he recognizes the importance of community, the flow of fellow feeling towards his men, his "band of brothers." There is no action nobler than this bonding in pursuit of the greater good. What's regrettable is that we reserve it too exclusively for the extreme, politically futile carnage of war.

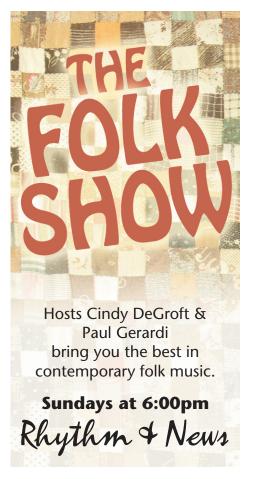
Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

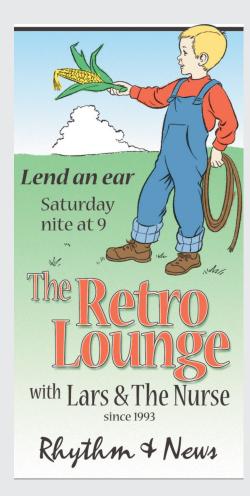




Sundays at 9am on JPR's Rhythm & News Service and online at www.ijpr.org

The Splendid Table is a culinary, culture, and lifestyle one-hour program that celebrates food and its ability to touch the lives and feed the souls of everyone. Each week, award-winning host Lynne Rossetto Kasper leads listeners on a journey of the senses and hosts discussions with a variety of writers and personalities who share their passion for the culinary delights.









Inside the Box

Scott Dewing

Learning Through Tinkering

y father is a master tinkerer when it comes to all things automotive. My childhood memories are populated with episodes of car jacks and endwrenches, the smell of oil and brake-fluid, of gashed knuckles and gushing profanity, of entire engines taken apart and strewn upon the garage floor like a haphazard metallic army.

Come rain or shine, heat or cold, my father was always tinkering with one of his vehicles. In summer, he wore greasestained T-shirts and jeans wearing out at the knees; and in winter, a dark blue insulated jumpsuit with bright orange lining.

Though his knowledge of all things auto-

motive certainly puts him in the category of "mechanic" I use the word "tinkerer" because there is a fundamental difference between the two. A mechanic fixes, specifically, what's broken. (Though I must point out that I've had some mechanics try and fix things that were not broken, but that was out of the pure intention of lightening up my wallet.) A tinkerer, on the other hand, sometimes fixes what's broken and sometimes breaks what then needs fixing. In short, a tinkerer's work is never done.

Although my father's tinkering has sometimes resulted in frustration, it is through this process that he has learned everything he has ever learned about automobiles, which has been quite a lot over the past six decades he's been fearlessly tearing into the mechanical guts of every car or truck he has ever owned as well as those of friends and unsuspecting sons who visit for Christmas or Thanksgiving and leave their vehicle unattended in his driveway.

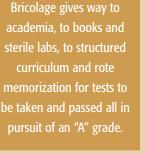
The French have a word for this process of learning through tinkering:

bricolage. The word, according to Merriam-Webster's Collegiate Dictionary, comes from the French root bricoler, which means to "putter" or "tinker" with something.

I'm not exactly sure how to correctly pronounce bricolage because my knowledge of French starts somewhere around

the word cabernet and ends with the word sauvignon. Like many words in the English language, bricolage has been stolen, mutated, and added to the English dictionary with the somewhat nebulous definition of "something made, constructed, or put together of whatever is available."

When I think back over my still develop ing career in the field of technology, most everything I've ever learned that is of value was learned (and sometimes painfully) through the process of bricolage, through tinkering with whatever was available, constructing my knowl-





edge base about technology, computers, and networking bit by bit.

Many of the colleagues I've had the opportunity to work with over the years have all learned their most valuable lessons and skills through bricolage as well. Those who learned only from books or technical training have often disappointed me as well as their employers and/ or clients. Why is this? Because that type of learning happens in the sterile environment of the classroom and rarely has little to do with what really happens down in the technical trenches.

Learning through bricolage, on the other hand, not only provides you with an always developing knowledge base to draw upon, but more importantly you continually hone your ability to boldly go about learning what you don't already know.

We begin learning in life through experimentation and experience with whatever is available. When I was six, I pressed my thumb on a lit car cigarette lighter. In addition to the spiral burn on my thumb, I learned a valuable lesson about glowing redhot objects.

Watch children at play; they are masters of bricolage. At some point in our developmental process, however, we fall prey to the mind-numbing endeavor that is loosely termed "education". Bricolage gives way to academia, to books and sterile labs, to structured curriculum and rote memorization for tests to be taken and passed all in pursuit of an "A" grade.

This is not to say that all education has come to this nor that structured learning does not play a role in our overall intellectual development. But for the most part, bricolage is killed off sometime early in the educational process and we're trained (some might say "brainwashed") into believing that we can only undertake a particular task when we've undergone the proper "technical" training. Tinkering, then, is no longer viewed as a viable method of learning.

If you are beginning to wonder what my father's tinkering with automobiles, the French word *bricolage* and how children learn have to do with technology and more specifically with you, let me get right to the point—everything.

If you really want to learn how to use technology, you need to be willing to engage in some serious bricolage. This is not an invitation to be reckless and go do something stupid like randomly delete system files on your computer "just to see what happens." I can guarantee that you will not be pleased

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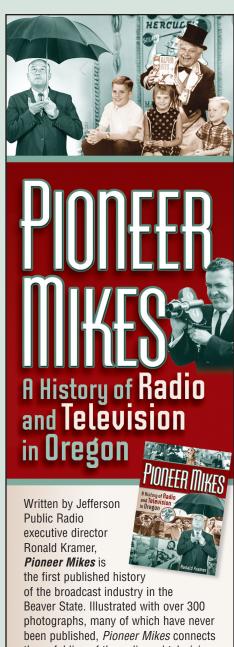
with the results of this type of tinkering. What I'm advocating is unfettered and fearless exploration of the technologies you use in order to learn how they can best be used as tools to improve your productivity or creativity or, better yet, both.

At times, you will be frustrated, and although you may not gash your knuckles like those who practice bricolage with cars, you may gush forth some profanity now and then. But that's okay. If you persevere through those frustrations and the trials and tribulations of learning through bricolage, I guarantee you'll learn a thing or two and become a far more competent user of technology.

Scott Dewing is a technologist, teacher, and writer. He spends most of his time with his

family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org





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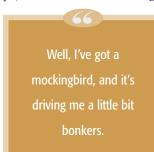
Recordings

Valerie Ing-Miller

For The Birds

had a *Failure To Launch* moment recently. Perhaps you remember that movie about commitmentphobes, starring Matthew McConaughey and Sarah Jessica Parker. I'm no shrinking violet when it comes to commitment (in fact sometimes I'm so committed to things that I oughta be committed). Nope, that's not

the part of the movie that I've been identifying with lately. It's the subplot that revolves around Zoey Deschanel's character, who's being tortured throughout the film by the call of a very active mockingbird right outside her bedroom window.



Well, I've got a mockingbird, and it's driving me a little bit bonkers.

This summer has, so far, been pretty mild. But it's still hot enough in Redding, CA that I need a little breeze. The house is just too hot and stagnant otherwise. So I don't often sleep with the windows shut. But lately not only have I been doing exactly that (and sweltering because of it), I've been considering earplugs because of one single, solitary bird that lives in my backyard.

This bird, just like the one in *Failure To Launch*, doesn't have many social graces, and certainly doesn't respect the city ordinance requiring that one keep the noise down from 10pm to 7am. More often than not lately, I have been jolted out of a perfectly lovely sleep by the numerous calls of this bird at around 4am. To quote Deschanel's character: "What the hell kind of devil bird chirps at night?!" And the mockingbird continues, on and on, until long after I've left for work, serenading the neighborhood with at least 15 or more separate bird calls.

That's the thing about mockingbirds. They mock. I'm talking about male mockingbirds. Unlike males of the homosapien variety, male mockingbirds are very good listeners. But just like those pesky homosapiens (I'm going to get into so much trouble for this!), male mockingbirds are constantly on the prowl for female companionship. And females are suckers for males who know how to sing a wide repertoire of songs. Some mockingbirds have an

arsenal of over 150 calls with which to woo a mate

I feel sorry for this mockingbird, because although he has quite a songbook, I think he's still on his own. So he keeps singing away. And it's not just other bird calls. Like the raven

(which can imitate the sound of a rain drop plopping into a puddle or a crying baby), mockingbirds will imitate other sounds they hear frequently. Mine imitates car alarms, the chirp of a smoke detector in need of a new battery, and most amazingly, croaking frogs. It's the incessant smoke detector that really gets me. Really gets to me.

This bird has really wormed its way into my brain. I'm not going to run out and try to buy myself a 12 gauge shotgun with just one shell to dispatch the bird in my backyard, although there are mornings when I want to throw open the back door and yell at it to Shaddup! (But what if it learned to imitate my extremely-annoyed-at-4-in-the-morning-voice? Then I'd really be in trouble.)

Instead, lately I've been finding myself pulling & playing music out of the JPR CD library that seems to contain a strangely large amount of bird-related themes. It's not intentional, at least not on my part. I randomly chose a Mark O'Connor disc to play last week as I was putting back a Carl Orff work, and there it was...*The Call of the Mockingbird*. Then on Stravinsky's birthday I wanted to play something of his

to celebrate the occasion, and I realized I'd chosen *The Firebird Suite*. I played Dvorak's *The Wild Dove* and *On Hearing The First Cuckoo of Spring* by Delius.

I'm not beyond thinking that perhaps some kind of subliminal message has been worked into my subconscious by the nocturnal chirping of my mocking-bird. Chalk it up to sleep deprivation if you want, but I wouldn't be surprised if my music choices lately are actually being orchestrated by one very sly Mimus polyglottos that has been repeating messages to me over and over again as I innocently slumber. I wouldn't be surprised at all.

While listeners of JPR's *Classics & News Service* have already gotten an occasional earful of bird songs over the past few months, I've tried to hold back from going completely ornithological on Siskiyou Music Hall for the sake of variety. But I've got so many songs flying around in my head that I've put together a couple of playlists that are totally for the birds; one for Classical music fans and one that's geared towards listeners of the *Rhythm & News Service*.

To hear them, go to our website: www.ijpr.org and click on The Jefferson Monthly in the column running down the left side of the page. You'll find an online version of this column featuring two embedded playlists, each containing more than an hour of musique des oiseaux.

A little footnote before I go take a catnap: This morning, I woke up at 4:15. To the sound of silence. No call of the mockingbird. No frogs. No smoke detector. Yet I've gotten so used to being jolted awake at this time every morning that I was up anyway. And you know what? I missed the little birdbrain. I'm sure he'll be back tomorrow. At least I hope so. But don't tell him I said that.

Valerie Ing-Miller is the host of *Siskiyou Music Hall* weekdays from noon to 4pm on JPR's Classics & News Service, and can probably be found sleeping at her desk in Redding, California where she serves as JPR's Northern California Program Coordinator. She is currently considering the benefits of getting a cat.

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So much has changed in the over 40 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling —almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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More Than Caves From page 8

to Cave Junction." The Kenneys recommend the blueberry-chicken sausage. "It tastes like one of those old-fashioned breakfasts, sort of like blueberry pancakes," he said. The store also sells condiments, honey, t-shirts, sodas, and often hosts musicians in the dining area during the dinner hour as well.

On one trip to Cave Junction, I suggested we try someplace new, but my sons and husband balked at the idea and, truly, I couldn't imagine anything more satisfying than lunch at Taylor's. "It's our tradition," said my youngest. We're generally healthy eaters, but oh sweet goodness, Taylor's smoked goodies are too delicious to pass up. Everything is freshly cooked and perfectly spiced.

"Mmmm. Ribs," murmurs my husband, grinning slack-jawed at the menu. The boys each order the Taylor dog, a long hot dog, and split some fries and a soft drink. I go for the house-made polish sausage on a toasted roll with a side of coleslaw and baked beans. The kids and I gobble down our food, while my husband savors a pork rib, smoky barbecue sauce all over his fingers, chin, and even his nose. Fortunately, there are plenty of napkins.

This particular Taylor's opened in 1970, but Taylor's has been in business since 1932, first in Hollywood, and as the busi-

ness expanded family members opened other sausage kitchens. It's still a family-owned business, and according to the informational booklets on the dining tables, generations of family from grandparents to kids pitch in and help during the holidays and hunting seasons (Taylor's also processes game). The little booklet not only offers a bit of Taylor's history but is chock full of kid-friendly jokes and corny riddles like this one: Questions: What do you get if you cross an artist with a policeman? Answer: A brush with the law.

If diners are still hungry, there's also a small ice cream shop in the back of the store for hand-scooped servings of Umpqua brand flavors like pistachio almond, Bordeaux cherry, and chocolate chunk. This time, even the kids are too full to beg for ice cream. On the way out, we buy a 1/2 pound of teriyaki jerky for the road and head off to our final stop.

Taylor's is located at 202 S. Redwood Hwy., in Cave Junction. For information call (541) 592-5358

Great Cats World Park

Just south of town, continuing westbound on 199, the kids shout out when they see the big road-side sign for the Great Cats World Park. Despite our warnings, the youngest is wriggling out of his seat belt before the car has stopped. If my older son is a maniac for rocks, his brother is a double maniac for wild cats, especially tigers.

I admit when I first heard of this place I imagined a second-rate zoo consisting of a few big cats miserably penned in small cages. I was happily surprised. The park is a spacious home to over 45 exotic cats representing 16 species including white tigers, clouded leopards, ocelots, jaguars, and snow leopards. Right now, nearly every cat in the park is endangered and some, such as the Amur leopard, are considered extinct in the wild. The park participates in breeding projects designed to protect the fragile genetic diversity of the cats and, hopefully, ensure survival of the species.

There are only 207 Amur leopards left in the world, and nine of them are at this park.

Great Cats World Park is owned by Craig Wagner, a big cat expert and animal trainer. He and his staff are truly dedicated, some go as far as sleeping with the babies in order to bond with them. The old joke that dogs have owners but cats have staff is true at the park. "The cats are comfortable here. I work for them," says Wagner. The park's goal is to educate the public about big cats and increase conservation efforts. It also offers the public a chance to get up close and personal with these amazing creatures.

As you enter through the gift shop, a staff member hooks you up with a tour. If there is already a tour going, you can join that one in progress and then stick around to catch the beginning of the next tour so you don't miss anything. Plan to spend about 90 minutes, and bring hats and sunscreen since there is little shade.

The guides are knowledgeable and clearly love the animals. Our tour guide is a young woman named Farrah. She's blonde, petite and friendly, yet commanding. When a small boy is running about in a frenzy near the panther enclosure, she firmly but quietly tells him, "Don't run, you look like food," and he stops in his tracks without question. The small crowd listens closely as Farrah first introduces each cat by name and discusses the species, its habitat, how it hunts, eats, raises its young, even the unique timbre of its voice. After each introduction, she leaves time for questions, and hands fly up in the air. Kids and adults alike want to know more. When asked if she or the other guides are ever injured, she



The fifth generation of the Taylor family has joined in, continuing the tradition of handcrafted sausage and smoked meats.



The guided tours at the park ensure an up front and personal visit with over 16 species of wild cats.

shrugs. "We all have our fair share of bites and scratches because we handle the cats. Nothing major, though."

My youngest can't tear his eyes away from the Meiki, the Amur Leopard. Meiki is part of a greatly endangered species. There are only 207 Amur leopards left in the world, and nine of them are at this park. Meiki is dangerously beautiful, all muscle and lustrous fur. Farrah tells us that he is also one of the most photographed leopards in the world. "He's a working cat," she says. Meiki travels to photo shoots, he's the face of the Portland Zoo, he's been featured in *National Geographic* and appears in numerous calendars, posters, and even bedsheets and coffee mugs. In fact, many of the park's cats are celebrities. Yeti, a snow leop-

ard, appeared in the 2000 film, "Vertical Limit," and others also grace calendars, posters and magazines. For a fee, owner Craig Wagner allows photographers and filmmakers to shoot the cats running free in open environments. The cats are well-trained and no photographer has ever been injured, but the park does carry a \$2 million insurance policy.

The tour continues and Farrah introduces the group to Zulu, a female African lion, and Samson, a huge Siberian tiger, among others. She coaxes the animals to growl and stretch to their full height, rewarding them with meaty treats. When the male lion doesn't feel like performing, she lays on a mock guilt-trip, reminding him that she spent a great deal of time cutting up his

Other points of interest in the area:

Oregon Caves National Monument www.nps.gov/orca/index.htm

Chateau at Oregon Caves www.oregoncaveschateau.com/

Wild River Brewing Company www.wildriverbrewing.com

Siskiyou Field Institute www.thesfi.org/index.asp

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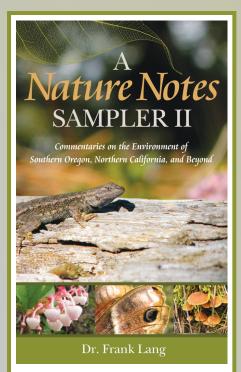
meat that morning. It works, and we all instinctively freeze, breathless, as he repays her with a thundering roar that reverberates in our own chests.

On the way out, we run into owner Craig Wagner in the gift shop. He looks at my sons' big smiles and, already knowing their answer, asks, "How did you like it?" My youngest tells Wagner he's going to be a tiger rescuer when he grows up. "Good," says Wagner, "They need all the help they can get."

Great Cats World Park is located at 27919 Redwood Highway in Cave Junction **(541) 592-2957** For more information call (541) 592-2957 or visit www.Great-CatsWorldPark.com.

It's been a full day and we're all pleasantly worn out. As we start back home, my husband breaks out the Taylor's jerky, and the kids excitedly plan a lemonade sale to raise money for the tigers. The Illinois Valley is just turning lush as we approach summer, and I have one of those frequent moments where I feel so grateful to live in Southern Oregon. There are no stops on the way back, so the miles fly by. We're not even to Medford when I realize it has gone quiet in the car. The boys are asleep, looking as if they passed out in mid-sentence, facing one another, jaws slack, both clutching their geodes, their light snores mixing with the hum of the highway.

Angela Decker is an Ashland writer and columnist for the Ashland Daily Tidings.



A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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Nature Notes

Frank Lang

Apples

ature Notes was wandering around the Southern Oregon University Library when he came across the new book section to discover a Brooklyn Botanical Garden publication, *The Best Apples to Buy and Grow*. This caught his attention for several reasons, not the least of which is his enthusiasm for eating them. He likes apples, particularly different varieties. He was particularly pleased, when, more than a few years ago, one could purchase more than red or yellow delicious apples at the grocery store.

First among them were the Australian Granny Smiths, green, tart, and tasty. Then came variety after variety: Galas, also from down under, Pink Ladies, Jonagolds, Fujis, Braeburns, apples designed to keep and ship and eat raw. The primo cooking apple, in Nature Notes humble opinion, is the Gravenstein, doesn't keep, doesn't ship, but sure does eat well, raw, or cooked as applesauce or apple pies, with Mrs. Nature Notes' melt in your mouth crusts. Yumm.

Gravenstein season will soon be upon us.

Second, the book covers some 60 varieties, most of which are not available in supermarkets. One of Nature Notes former students has a thriving high tech apple business in the Bitterroot valley of Montana. He raises over twenty varieties on four acres of espaliered, drip-irrigated, grafted, heirloom apples, which he sells to eager apple eaters at the Saturday Market in Missoula.

Third, another of his graduate students took a job at the Brooklyn Botanical Garden as Education Director for several years. Nature Notes eagerly searched the apple book to see if he played a roll in its production. He didn't. Oh, well. Nature Notes thinks he will go eat an apple, just to keep the doctor away, don't you know?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.







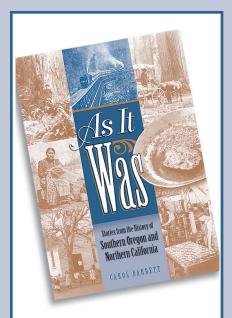
Elvis Sept 24 7:30pm Costello

Not knowing exactly what to expect is about the only thing you can expect from Elvis Costello. That, and his unmistakable voice, myriad hats, nerdy glasses and sardonic wit. Versatility and a seemingly insatiable artistic curiosity have led Costello from new wave to Nashville to pop standards. But Elvis Costello is always Elvis Costello, no matter what he records.



Wilco rose from the ashes of one of the most respected alt-country groups of the 1990s, Uncle Tupelo, to emerge as a celebrated band in their own right. Led by Jeff Tweedy, Wilco has evolved from a country-rock band into an eclectic indie-rock collective that touches on many eras and genres in their music: '70s rock, country, Beach Boys-style pop, noiserock and folk. With an incredible array of distinct musical genres that blend together to form a sound that has been described as daring, allusive and funky, Wilco has attracted a fan base which embraces the band's musical adventurism. Don't miss Wilco's first

Sept 26 - 7:30pm performance in this beautifully intimate setting!



As It Was: Stories from the History of Southern Oregon and Northern California
By Carol Barrett

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original *As It Was* series in this new book, illustrated with almost 100 historical photographs.

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As It Was

Stories from the State of Jefferson

Jacksonville Courthouse

by Eric Peters

With so much in the news today about judges and judicial proceedings, we rarely think about where those judges hand down their sometimes-controversial decisions—the courthouses themselves.

In Jackson County, Oregon, in the fall of 1855, the Honorable Matthew P. Deady held sway over the Circuit Court, making routine travels from around the state. When he'd come to Jacksonville, his courtroom was inside a simple building next door to a saloon. His bench consisted of a dry goods box covered with a blue blanket. Someone once called Judge Deady's court " a most unpretentious temple of justice."

After a time, the courthouse moved into the town's first Masonic Lodge on Fifth Street. But still many citizens of Jackson County felt they could do better. In 1882, following what was called a "curious election in which the people themselves fought the courthouse question at the polls," voters decided it was time for a new courthouse and construction began soon thereafter.

Finished in 1883 and rising some three stories high, the old Jacksonville County Courthouse and its prominent cupola would come to be one of Jacksonville's most recognizable landmarks. Today, the old County Courthouse houses the Jacksonville Museum of Southern Oregon History.

Source: Jacksonville Courthouse Complex Historic Structures Report, prepared by George Kramer, M.S., February 1995

Ferndale: Victorian Village

by Dawna Curler

They called the stately houses "Butterfat Palaces" and the town "Cream City" because of its prosperous dairy background. The quaint Victorian Village of Ferndale, California, is still a thriving community and the charming historic homes and commercial buildings have qualified it as a California Landmark.

Surrounded by rich pasture lands a short distance southwest of Eureka, Ferndale became a profitable dairy community in the later nineteenth century. The dairy farmers, many of them Danes with dairying backgrounds from the old country, started a number of creameries in the area. Their butter, considered the finest in the state brought high prices in San Francisco. Adapting to the times, early in the twentieth century many small creameries consolidated into a few larger ones. A number of dairy industry innovations came from Ferndale dairymen including the first butter wrapping and cutting machines, the first dry-milk processing on the Pacific Coast, and the first milk tank trucks.

An inland port for ocean-going vessels built on the nearby Salt River added to Ferndale's growth and prosperity making it a major trade center. For a time Ferndale was the largest city in Humboldt County.

Well known for its Victorian architecture, Ferndale does a brisk tourist trade today but dairying is still the community's largest industry.

Source: "The Victorian Village of Ferndale in California's Romantic Redwood Empire," website sponsored by Ferndale Chamber of Commerce includes contemporary and historical information about Ferndale, California. www.victorianferndale.org/chamber

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am following the Jefferson Exchange.

Poetry

Cecilia Hagen

Two Worlds

Look, across the river the heron fractures its long body, relinquishing flight to stand on one leg and stare into the river.

Because I see everything as parable, because you sit next to me, I try to reconcile two worlds but can't. Our feet in the river illustrate

how the water touches us, touches and hurries off. We know there's no stopping, no ceasing the eye with its attentive hunger or the body's appetite for flight.

Cecelia Hagen is the author of two chapbooks of poems, *Fringe Living* and *Among Others*, and the recent full collection, *Entering* (Airlie Press, 2011), from which this month's poems are taken. Her work has been published in *Portlandia*, *Exquisite Corpse*, *Prairie Schooner*, *Poet & Critic*, *Puerto del Sol*, and in the anthology of Oregon poetry, *From Where We Speak*. Recently her work was selected to be included in a public art project at the new Kaiser Medical Center in Hillsboro, Oregon. She was the fiction editor for *Northwest Review* for a number of years, and cofounded a writers-in-the-schools program in Lane County. In January 2012 Cecelia Hagen read at Illahe Gallery in Ashland, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors 126 Church Street, Ashland, OR 97520 Please allow two to four weeks for reply.

I Want to Be a Man

I want to be a man, to jog along the river at dusk, have beefy forearms and fingers thick as carrots. I want to wear a baseball hat, have it fit my buzz cut, cover my secret bald spot.

I want freedom and agony on a grand scale, and when I'm sick I want a woman to offer tea and soup.

I want to sink a nail in three strokes, gobble air as I run uphill, take it into my 18-inch neck, push it down with my Adam's apple, feel it spread throughout my birthright.

I want to have a birthright, to steer a wheelbarrow full of gravel evenly down the path, start the lawnmower with one long pull.

I want to enroll in a women's studies class to meet a requirement, do some of the reading, talk in class, voice opinions with my legs spread wide on the narrow wooden seat.

Having come into the world through the gate between a woman's legs, I want to know what it's like to want above all to go back and back to that early confinement in the dark.

I want to be a man, to earn a man's pay and then to wonder, like a dog wonders under the porch when the people are talking, what it's like to be such a strange, unlikely thing as a woman.



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AUGUST 2012 | JEFFERSON MONTHLY | 23

Music by the Mountain: One of Siskiyou County's Best Kept Secrets

by Connie Marmet

usic by the Mountain celebrates their 8th year of presenting extraordinary classical music with performances in Mount Shasta and Yreka August 17-19. Featured artists include tenor Brian Thorsett, soprano Laura Decher Wayte, and pianist Kathryn Goodson. The opening event of the festival is a celebratory gala reception on August 17 at 7pm, featuring live music, a silent auction, appetizers and wine in a private Mount Shasta home. Intimate chamber music recitals by featured artists follow on August 18 at the historical St. Mark's Preservation Square in Yreka (7pm) and August 19 at the Seventh Day Adventist Church in Mt. Shasta (4pm).

As an independent non-profit presenter, Music by the Mountain features innovative programming and inspirational education outreach for children and youth. Since its inception in 2005, Music by the Mountain has brought live music performances specifically designed for children and youth to thousands of Siskiyou County school students.

Music by the Mountain is the proud recipient of an Arts in the Community grant from the Shasta Regional Foundation, and an achievement award from the Siskiyou Arts Council for our on-going school outreach programs. This spring these grants enabled Music by the Mountain to reach more than 800 students from 17 of Siskiyou County's 24 schools with a string quartet program called Adventures in Music. Students at the performances enjoyed live classical music, learned about different instruments, sounds, colors and musical terms, and some even played a real violin and danced the tango, all in front of a live audience! To see photos from Adventures in Music, visit www.MusicByThe-Mountain.com.

With shrinking resources, a majority of our area schools no longer have dedicated music programs. Music by the Mountain is committed to continuing school outreach programs through on-going efforts as well as exploring new grant partnerships. Music by the Mountain is proud to bring the following talented artists to the 2012 Festival:



Tenor **Brian Thorsett** has been seen and heard in over 80 diverse operatic roles, ranging from Monteverdi to Britten, back to Rameau and ahead again to works composed especially for his talents. As a concert singer and avid recitalist, Brian fosters a stylistically diversified repertoire which has taken him to concert halls across the United States and Europe. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American



Artist program, and the Britten-Pears Young Artist Programme at Aldeburgh, England.

Soprano Laura Decher Wayte is an active performer of traditional and contemporary opera, orchestral pieces, choral, and chamber music. She has sung with the Los Angeles Philharmonic Orchestra, San Francisco Opera, Santa Fe Symphony, Nevada Opera, Mendocino Music Festival, Berkeley Opera, and Diablo Valley Symphony among others. Her most recent engagements include the role of Madam Mao in John Adams' contemporary opera *Nixon in China* with Eugene Opera.



Pianist **Kathryn Goodson** is an international performer, teacher and coach. She has appeared in recital throughout North America, Europe and Japan in venues including Alice Tully Hall, the Stuttgart Liederhalle, the Chicago Cultural Center and the Detroit Institute of Arts. Ms. Goodson has been concerto soloist with the Detroit Symphony Orchestra for youth concerts and orchestral pianist under Leonard Slatkin and Peter Oundjian.

For more information on our eighth annual festival performances August 17–19, please visit MusicByTheMountain.com.

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Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk 12:00pm E-Town

1:00pm Mountain Stage 3:00pm West Coast Live 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Live Wire! 9:00pm The Retro Lounge 10:00pm Late Night Blues

Sunday

6:00am Weekend Edition 9:00am The Splendid Table 10:00am Jazz Sunday 2:00pm Rollin' the Blues

3:00pm Le Show

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6:00pm Folk Show 9:00pm Mountain Stage

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Ira Flatow

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- Aug 6 M Mendelssohn: Overture to A Midsummer Night's Dream
- Aug 7 T Bantock*: Old English Suite
- Aug 8 W Poulenc: Suite from Les Animaux Modèles
- Aug 9 T Beethoven: Sonata No. 23, "Appassionata"
- Aug 10 F Glazunov*: Karelian Legend
- Aug 13 M Ireland*: Piano Concerto
- Aug 14 T Mozart: String Quartet in F major
- Aug 15 W Foss*: Three American Pieces
- Aug 16 T Pierné*: Flute Sonata
- Aug 17 F Wagner: Siegfried's Funeral Music & Final Scene
- Aug 20 M Tchaikovsky: 1812 Overture
- Aug 21 T L. Boulanger*: D'un Soir Triste
- Aug 22 W Mackenzie*: Pibroch
- Aug 23 T Bach: Overture in D major
- Aug 24 F Saint-Saëns: Symphony in A major
- Aug 27 M Coates*: Summer Days Suite
- Aug 28 T Haydn: Trio in G major

- Aug 29 W Dvorak: Rhapsody
- Aug 30 T Maslanka*: In Memoriam
- Aug 31 F Telemann: Concerto in A major from "Musique de Table"

Siskiyou Music Hall

- Aug 1 W Beethoven: Symphony No. 5 (Britt Recording)
- Aug 2 T Bliss*: Sonata for Viola & Piano
- Aug 3 F Brahms: Symphony No. 2 (Britt Recording)
- Aug 6 M Cherubini: String Quartet No. 4
- Aug 7 T Bantock*: A Hebridean Symphony
- Aug 8 W Godowsky: Piano Sonata in E minor
- Aug 9 T Franz Clement: Violin Concerto in D
- Aug 10 F Glazunov*: Symphony No. 5
- Aug 13 M Stenhammer: String Quartet No. 1
- Aug 14 T Gounod: Symphony No. 2
- Aug 15 W Frederic Cliffe: Violin Concerto in D minor
- Aug 16 T Castelnuovo-Tedesco: Piano Concerto
- Aug 17 F Mozart: String Quartet, K. 464
- Aug 20 M Enescu*: Piano Quartet No. 2
- Aug 21 T R. Strauss: Sonata for Violin & Piano in E flat major

- Aug 22 W Schumann: Piano Concerto in A
- Aug 23 T Weber: Symphony No. 1
- Aug 24 F Bernstein*: Fancy Free
- Aug 27 M Adolf Wiklund: Piano Concerto No. 1
- Aug 28 T Dohnanyi: Serenade in C major
- Aug 29 W Paul Wranitzky: Grande Sinfonie
- Aug 30 T Prokofiev: Cello Sonata in C major
- Aug 31 F Dvorak: Symphony No. 7

Los Angeles Opera

Aug 4 Albert Herring

by Benjamin Britten

James Conlon, conductor; Alek Shrader, Christine Brewer, Daniela Mack, Ronitta Nicole Miller, Stacey Tappan, Jonathan Michie, Robert McPherson, Richard Bernstein, Jane Bunnell, Liam Bonner

Aug 11 **La Bohème** by Giacomo Puccini Patrick Summers, conductor; Stephen Costello, Allyn Perez, Artur Rucinski, Janai Brugger, Robert Pomakov, Museop Kim, Philip Cokorinos

San Francisco Opera

Aug 18 **Turando**

by Giacomo Puccini

Nicola Luisotti, conductor; Iréne Theorin, Marco Berti, Leah Crocetto, Raymond Aceto, Hyung

News & Information

www.ijpr.org



- AM Transmitters provide extended regional service.
- FM Transmitter
- FM Translators provide low-powered local service.

Stations

KSJK AM 1230

KAGI AM 930 GRANTS PASS

KTBR AM 950 ROSEBURG

KRVM AM 1280

KSYC AM 1490 YREKA

KMJC AM 620 MT. SHASTA

KPMO AM 1300 MENDOCINO

KNHM 91.5 FM BAYSIDE/EUREKA

KJPR AM 1330 SHASTA LAKE CITY/ REDDING

Translator

Klamath Falls 91.9 FM

Monday through Friday

5:00am BBC World Service 7:00am Diane Rehm Show

8:00am The Jefferson Exchange

10:00am Here & Now

11:00am Talk of the Nation

1:00pm To the Point

2:00pm Q

3:00pm The Story

4:00pm On Point

6:00pm Newslink

7:00pm As It Happens 8:00pm The Jefferson Exchange

(repeat of 8am broadcast)

10:00pm BBC World Service

Saturday

5:00am BBC World Service 7:00am Inside Europe

8:00am The State We're In 9:00am Marketplace Money 10:00am Living On Earth

11:00am On The Media 12:00pm This American Life 1:00pm West Coast Live

3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge

7:00pm Soundprint 8:00pm The Vinyl Cafe 9:00pm BBC World Service

Sunday

5:00am BBC World Service

7:00am Soundprint

8:00am To the Best of Our Knowledge

10:00am Whad'Ya Know

12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm Le Show

4:00pm Travel with Rick Steves 5:00pm Marketplace Money 6:00pm On The Media

7:00pm Living On Earth 7:00pm L.A. Theatre Works

(last Sunday of every month)

8:00pm BBC World Service 9:00pm Fourteen by Corwin

News & Information Highlights

Yun, Greg Fedderly, Daniel Montenegro, Joseph Frank, Ryan Kuster

Aug 25 **Don Giovanni**by Wolfgang Amadeus Mozart
Nicola Luisotti, conductor;
Lucas Meachem, Ellie Dehn,
Serena Farnocchia, Marco
Vinco, Shawn Mathey, Kate
Lindsey, Ryan Kuster, Morris
Robinson



In the San Francisco Opera's production of *Don Giovanni*, Lucas Meachem plays the lecherous Don Giovanni who tries to woo Zerlina, (Kate Lindsey).

L.A. Theatre Works

Sunday, August 26 7:00pm-9:00pm

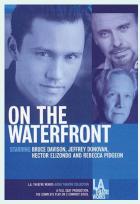
On the Waterfront by Budd Schulberg

An ex-prizefighter faces a crushing dilemma: should he

rat out a corrupt union boss or keep silent while others suffer? It's an iconic story of corruption and redemption, in the stage adaptation of Budd Schulberg's *On the Waterfront*.

Starring Jeffrey Donovan (Burn Notice), Hector Elizondo, Bruce Davison, David Selby, and Re-

> becca Pidgeon. The broadcast includes an interview with author Budd Schulberg recorded in 2002.













ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival continues its 2012 Season with the following performances on the Angus Bowmer stage:

Romeo and Juliet, thru Nov 4
Animal Crackers, thru Nov 4
Medea/McBeth/Cinderella, thru Nov 3
All the Way, thru Nov 3
On the New Theatre stage:
Troilus and Cressida, thru Nov 4
Party People, thru Nov 3
And on the Elizabethan stage:
Henry V, thru Oct 12
The Very Merry Wives of Windsor, Iowa, thru
Oct 13

As You Like It, thru Oct 14 The Green Show in the Festival courtyard runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osfashland.org

- ◆ Camelot Theatre in Talent presents Woody Guthrie's American Song, Aug. 8 thru Sept. 9. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org
- ◆ Oregon Cabaret Theatre continues its presentation, Life Could Be a Dream, thru Aug. 26. Performances Thurs-Mon at 8:00 pm and Sun Brunch matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com
- Historic Rogue Theatre presents: Silent Comedy on Aug 10 at 8:00 pm Eric Johnson on Aug. 18 at 8:00 pm Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

Music

Celebrating its 50th Season, Britt Festival stands today as the Pacific Northwest's oldest outdoor summer performing arts festival. Located in the historic 1850s gold rush town of Jacksonville OR, Britt



Britt Festival presents Diana Krall with special quest Denzel Sinclaire on August 29.



Brandi Carlile takes the stage in 3 locations in our region: at the Humboldt State University Center Arts in Arcata, CA on August 28; at the Historic Cascade Theatre in Redding, CA on August 29; and at Britt Festival in Jacksonville, OR on August 31.

presents a signature mix of classical, jazz, blues, folk, bluegrass, world, pop and country music. The following events are featured in August:

Michael Franti & Spearhead/Special Guest TBA on Aug. 21 at 7:00 pm

Fun/Special Guest TBA on Aug. 23 at 7:30 pm An Evening with The Avett Brothers on Aug. 24 at 8:00 pm

Trombone Shorty & Orleans Avenue/Ozomatli on Aug. 26 at 7:00 pm

Diana Krall with special guest Denzel Sinclaire on Aug. 29 at 7:30 pm

Gavin DeGraw/Colbie Caillat/Special Guest TBA on Aug. 30 at 6:30 pm

Brandi Carlile/Special Guest TBA on Aug. 31 at 7:00 pm

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to jprartscene@gmail.com

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts or visit our online Community Calendar at www.ijpr.org Artscene Editor: Miki Smirl Also, this month the 2012 Britt Classical Festival featuring the Britt Festival Orchestra with Maestro Peter Bay, Music Director and Conductor presents:

Gala 50th Opening Sarah Chang, violin, on Aug. 3 at 8:00 pm

Anton Nel, piano, on Aug. 4 at 8:00 pm Andre Watts, piano, on Aug. 10 at 8:00 pm Nurit Bar-Josef, violin, on Aug. 11 at 8:00 pm Calder Quartet on Aug. 12 at 3:00 pm. This performance at Southern Oregon University Recital Hall, Ashland

Music, Memories, Magic on Aug. 17 at 8:00 pm and Westwater Photochoreography: Sara Daneshpour, piano; Britt Institute's String Quartet Academy students will take the stage for a special performance.

Music Set the Stage on Aug. 18 at 8:00 pm and Symphony Pops

Farewell Concert: A Tribute to Maestro Bay's 20th and final season at Britt on Aug. 19 at 8:00 pm with Alisa Weilerstein, cello Family shows at Britt this month include:

Michael Franti & Friends on Aug. 21 at 2:00 pm Ozokidz on Aug. 27 at 11:00 am

Performances are presented at the Britt Pavilion in Jacksonville unless otherwise noted. Tickets may be ordered by phone, mail, fax, in person at the main box office, 216 W. Main St., Medford, or online. (541)773-6077 or (800)882-7488 www.brittfest.org



The Britt Classical Festival featuring the Britt Festival Orchestra with Maestro Peter Bay, Music Director and Conductor, presents pianist Andre Watts on August 10.



Miss Quickly (Catherine E. Coulson) stages a meeting with Senator John Falstaff (David Kelly) in the Oregon Shakespeare Festival's production of The Very Merry Wives of Windsor, Iowa.

◆ The Siskiyou Institute continues its celebration of 10 years of outstanding music with its Summer Concert Series at the Vineyard with Howard Alden, 7string Guitar Master on Aug. 12 at 6:30 pm at Paschal Winery, 1122 Suncrest Rd., Talent. (541)488-3869 info@siskiyouinstitute.com

Other Events

◆ Artisan Market & Craft Fair presents an eclectic group of artisans offering hand crafted items, for your consideration, while listening to live music playing in the background as you stroll from booth to booth. Refreshments and snacks will be available. Fasturn is located at 3859 S. Stage Rd., Medford.

Exhibitions

- Schneider Museum of Art continues its exhibit Jewels of the Navajo Loom: The Rugs of Teec Nos Pos, circa 1915-1920, dyed wool; and Paintings: Eva Lake: Drape (Numbers 1-7), oil on canvas; and Night Ride, oil on canvas, 2006. Show runs thru Sept. 28. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M-Sat 10-4 pm. (541)552-6245 www.sou.edu/sma/
- ◆ FireHouse Gallery at Rogue Community College presents works by Community Artists in the So. Oregon Art Show, multi-media, Aug. 3-31. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse
- ♦ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its presentation by Juried Artists and photography titled "Seen/Unseen" thru August 30. Located on the Main campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman
- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com
- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Music

- ◆ Pistol River Concert Association presents Blackberry Bushes, a Contemporary String band from the rain-drenched forests of Olympia WA, on Aug. 11 at 8:00 pm at Pistol River Friendship Hall (off Hwy 101 at the Pistol River/Carpenterville exit). Tickets available at Gold Beach Books (541)247-2848 www.pistolriver.com
- ◆ AV Productions presents an Outdoor Concert on the Trinity River with Allison & Victor and their Midnight Band with percussionist, Mike Harris, and keyboardist Stefan Schittko, on Aug. 11. The Strawhouse is located in Trinity County at 31301 State

HWY 299, Big Flat CA (20 mi. west of Weaverville). For more details call. (530)623-1900 www.allisonandvictor.com or www.strawhouseresorts.com

◆ Humboldt State University Center Arts presents singer-songwriter Brandi Carlile in concert on Aug. 28 at 8:00 pm in the Van Duzer Theatre, Theater Arts Bldg., 1 Harpst St., Arcata CA. (707)826-4411 www.humboldt.edu/centerarts/



AV Productions presents an outdoor concert on the Trinity River with Allison & Victor and their Midnight Band.

Exhibitions

- ◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:
 - The Gender Series, 1990-present, Photographs by Alan Dismuke, Aug. 2 thru Sept. 9
 - Peter Holbrook: Colorado Plateau, Aug. 3 thru
 - Christine Hodgins: Subliminal Realms include sculptures and drawings, continuing thru August 11

Palettes & Paws, Aug. 24 thru Sept. 22 The Humboldt Arts Council's Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves. The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

 Coos Art Museum continues its 19th Annual Maritime Art Exhibition on its first floor Maggie CONTINUED ON NEXT PAGE



The cast of Oregon Cabaret Theatre's production of Life Could Be A Dream.



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Artscene From p. 29

Karl Gallery thru Sept. 22. Sixty four works by thirty nine of the nation's leading maritime artists are featured. The works are in a variety of media, including oil, watercolor, acrylic and sculpture. Also featured thru Sept. 22 will be *Contexture: Recent Works by Pat* Snyder, one of Coos Bay's most active and recognized artists – a selection of his recent paintings, collages, and fine art prints will be displayed in the Museum's Mabel Hansen Gallery. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

↑ Trinidad Museum continues its presentation "Made for the Trade" exhibition thru Sept. The Indian curio trade redefined baskets as art. The exhibit explores local Native American baskets and the changes that occurred through making them for sale and trade outside of the Indian community. Also featured in four main exhibit rooms: Native American, Natural History, Historical Photos, and the Heritage Room. The museum's native plant and heritage gardens bordering the community park provide a pleasant place to rest and have a picnic. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816

ROSEBURG/EUGENE

Theater

◆ Umpqua Community College presents the following Fine Arts Events:

Jesus Christ Superstar - Jacoby Auditorium on Aug. 2, 3, 4 at 7:30 pm

Choir Girls - Swanson Amphitheatre on Aug. 3, 4, 5 6 at 8:00 pm

John and Jen – Centerstage Theatre on Aug. 3 at 7:30 pm and Aug. 4 at 2:00 pm

Located on the campus of Umpqua Community College, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/fine-arts-events

◆ The Historic McDonald Theatre presents a comedy concert featuring Greg Proops on Aug. 10 – doors open 7:00 pm/Reserved Seating. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 mcdonaldtheatre.com

Exhibitions

◆ The Art Gallery at Umpqua Community College presents a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

- ◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present singersongwriter, Brandi Carlile, in concert on Aug. 29 at 7:30 pm. Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org
- ◆ Riverfront Playhouse continues its presentation of *To Kill a Mockingbird* thru August 11. Tickets available online or at The Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Riverfront



The Schneider Museum of Art on the campus of Southern Oregon University continues its exhibit *Jewels of the Navajo Loom: The Rugs of Teec Nos Pos, circa 1915–1920.*

Playhouse is located at $1620~\rm E.~Cypress~Ave.,~Redding.~(530)221-1028~www.riverfrontplayhouse.net$

Exhibitions

- ◆ The Museum at Turtle Bay Exploration Park presents *Chocolate: The Exhibition* thru Sept. 9. From rainforest treasure to luscious treat immerse yourself in the world of chocolate. Also, *Rock Penjing* thru Oct. 26. The beauty of Chinese landscapes have been captured in their grandest element and then, through an ancient art and the touch of a master gardener, reduced to a size that fits on a table. Turtle Bay is located at 840 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org
- ◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org
- ◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ Ross Ragland Theater Community Production presents *Footloose* Aug. 10 and 11 at 7:30 pm; Aug. 12 at 2:00 pm; Aug. 16, 17, and 18 at 7:30 pm; and on Aug. 19 at 2:00 pm. Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org

Email



The Splendid Table

Lynne Rossetto Kasper



Uncooked Tomato Sauce for Fusilli

By Lynne Rossetto Kasper Adapted from *The Italian Country Table: Home Cooking* from *Italy's Farmhouse Kitchens* by Lynne Rossetto Kasper (Scribner, 1999).

Ingredients

With this recipe, the only thing you have to cook is the pasta. My cousin Edda makes it all summer long. This is the freshest, purest-tasting recipe I have found for a sauce of raw tomatoes and uncooked seasonings. You rub a bowl with garlic, dice up ripe tomatoes, leaving their skin and seeds intact, tear a few leaves of fresh herbs over the tomatoes, twirl in a thread of olive oil and finish with salt and pepper. Nothing could be easier, or taste better. In some country houses, you might find capers and oregano in the bowl, or hot pepper and crushed garlic, or mint or even celery leaves. Everything in this dish is about what the country cook has on hand.

Cook to Cook: Exceptionally good tomatoes and olive oil you want to eat with a spoon are the only requirements for this recipe. Try a variety of tomatoes if possible-the punchy little Sweet 100s or Sun Golds, mellow beefsteaks and maybe one or two sweet yellow or orange ones. Tear the basil with your hands, rather than chopping with a knife. You enjoy more of its fragrance this way.

I discovered a trick for making pasta with raw tomato sauces taste lustier. Slightly undercook the pasta. Drain it. Spoon the juices that raw sauces always throw off into the empty pasta pot. Set it over medium-low heat, add the pasta and toss until the juices are absorbed, then add the

pasta to the sauce. Pasta and raw tomato sauce is served at room temperature, never chilled.

Wine Suggestion: A simple Tuscan red like Monte Antico or Santa Cristina's Chianti

Main Ingredients

1 clove garlic, split

2-1/2 to 3 pounds richly flavored tomatoes (if possible, one-third cherry type, one-third mellow-tasting, and one-third low-acid), unpeeled, unseeded, cut into 1/4-inch dice

1-1/2 tightly packed tablespoons fresh basil leaves or other favorite herb, torn

3 to 4 tablespoons fruity extra-virgin olive oil Salt and freshly ground black pepper

1 pound fusilli, penne, linguine or spaghetti 6 quarts boiling salted water

1/2 to 1 cup freshly grated aged Pecorino Romano cheese or domestic Fontinella (optional)

Instructions

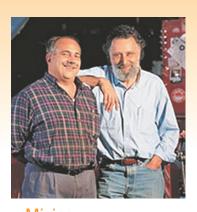
Method:

1. Vigorously rub a pasta serving bowl with the garlic. Add the tomatoes, basil, oil, and salt and pepper to taste. Let stand at room temperature while you cook the pasta, or up to several hours.

2. Cook the pasta in fiercely boiling water, stirring often, until tender yet firm to the bite. Drain in a colander and turn it into the pasta bowl, tossing all the ingredients together. Taste for seasoning and serve. If you like, pass cheese at the table.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

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